

©CIL 20737 ✓

NOV -4 1924 ✓

✓ THE CITY THAT NEVER SLEEPS ✓

✓ Photoplay in 6 reels ✓

✓ Adapted from "Mother O'Day" by ✓

Leroy Scott ✓

✓ Screen Play by Walter Woods and Anthony Coldewey ✓

Author of the photoplay (under section 62)
Famous Players Lasky Corporation of U.S.

Washington, D. C.

Register of Copyrights
Washington, D. C.

NOV -4 1924

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Famous Players Lasky Corporation

Worldly Goods - 6 reels
The City That Never Sleeps - 6 reels

Respectfully,

FULTON BRYLAWSKI

The Famous Players Lasky Corporation
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
Worldly Goods	11-4-24	©CIL 20736
The City That Never Sleeps	"	©CIL 20737

The return of the above copies was requested by the said
Company, by its agent and attorney on the 4th day of
November 1924 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

NOV -7 1924

Fulton Brylawski

PARAMOUNT

PRESS

PURPOSE: To Help You Sell the

"The City That Never Sleeps"
Cruze Production Rich in

A black and white composite sketch of a man's face and upper torso. The man has short, dark hair, a high forehead, and deep-set eyes. He is wearing a dark suit jacket over a light-colored shirt and a dark bow tie. The sketch is rendered in a realistic style with fine lines and shading. The entire sketch is enclosed within a thick black rectangular border.

SHEET

Adolph Zukor and Jesse L. Lasky present
A JAMES CRUZE PRODUCTION
"The City That Never Sleeps"
With Ricardo Cortez—Louise Dresser
Kathlyn Williams—Virginia Lee Corbin
Adapted from "Mother O'Day" by Leroy Scott
Screen play by Walter Woods and Anthony Coldewey
A Paramount Picture

SEE: To Help You Sell the Picture to the Public.

Another Great James Cruze in Entertainment Value

An Appealing Story of Mother-Love Against a Background of the "Big City"

Producer
James Cruze, who has made "The Covered Wagon," "The Enemy Sex," "Merton of the Movies," etc.

Author
Leroy Scott, who wrote "Mother O'Day" for McCall's Magazine.

Scenarists
Walter Woods and Anthony Coldewey.

Cameraman
Karl Brown, who photographed all the big James Cruze pictures, including "The Covered Wagon."

Support
Pierre Gendron, James Ben Hendricks and Vondell Darr. The last named, plays Molly Kendall as a baby.

Type of Story
Drama of mother-love. The life story of a woman who runs a Bowery cafe. She places her daughter in the hands of a respectable family and when the girl, grown up, comes with her friends to her unknown mother's new cafe, the mother makes a supreme sacrifice to save her daughter's honor.

Melodramatic incident.
A human interest, comedy, heart-tugs, and a marvelous cast under the direction of a master-producer, this special.

Box-Office Value
Made by the producer of "The Covered Wagon." That's a guaranteed "The City That Never Sleeps" will make money for exhibitors.

The Highspot
Every exhibitor knows by now what to expect of James Cruze, and "The City That Never Sleeps" was made to order for him. The big heart throb in the picture comes when Mother O'Day, who has sacrificed everything that her daughter might be brought up right, discovers that she has been kidding herself all the years. You've seen Cortez before, but just watch how he handles him in "The City That Never Sleeps." Virginia Lee Corbin, the baby star of yesterday, is a real baby today.

Short Shots for Theatre Programs

Can Also Be Used For Extra Ad Catchlines

FIRST "The Enemy Sex," then "The Female," and now "The City That Never Sleeps"—three big "Famous Forty" hits in a row for Cruze!

Reflecting all the high lights of the city of bright lights—New York, "The City That Never Sleeps." It's a Paramount picture.

Another triumph by the man who made "The Covered Wagon."

One of Paramount's "Famous Forty."

Dramatically appealing story showing the limit, to which a mother will go to save her child. The tale of a Bowery mother who gives her little daughter into the hands of a Fifth Ave. society woman for "safe-keeping."

Humor, pathos and powerful appeal woven into the season's most interesting production by the screen's master-director.

A picture every mother is going to see—and take her children to see.

A wide-awake story of the Gay White Way, with a big all-star cast.

The Bowery, the Bowery, you'll all go there once again in "The City That Never Sleeps."

"The City That Never Sleeps"—something to keep awake over!

Cruze hits again! Read what others have to say about "The City That Never Sleeps," then see it for yourself.

That "something different" you have been waiting for in motion pictures.

Only Cruze could make a picture like this!

You've often heard tell of 'sure' entertainment—Here's the best example of it that's ever been on the screen.

Crashing, Melodramatic Screen Play of Leroy Scott's "Mother O'Day", with Big All-Star Cast

Jazz, Pathos, Comedy, Lavish Clothes and Settings — It Has Them All! And What A Picture James Cruze Has Made of It! Ricardo Cortez, Louise Dresser, Kathlyn Williams and Virginia Lee Corbin
Featured

HERE is a tale of a mother who, herself the mistress of a roaring night-life cafe, places her daughter with a socially prominent family to be brought up respectably.

When the daughter starts hitting the pace, when the butterfly faces the mother she has never known in her own cafe—here are thrills, here are heart-throbs such as audiences seldom see!

Only James Cruze, with his amazing insight into human hearts, could produce a great picture like this.

Adapted to the screen by Walter Woods and Anthony Coldewey, "The City That Never Sleeps" is a gripping narrative, simple in theme, and by its very simpleness direct and forceful—a story that gets down under the skin.

This is Cruze's third production of Paramount's Famous Forty. The others were "The Enemy Sex" and "Merton of the Movies."

Cast	
Mother O'Day	Louise Dresser
Mark Roth	Ricardo Cortez
Mrs. Kendall	Kathlyn Williams
Molly Kendall	Virginia Lee Corbin
Cliff Kelley	Pierre Gendron
Mike	James Farley
Tim O'Day	Ben Hendricks
Baby Molly	Vondell Darr

Synopsis

MOTHER O'DAY runs a Bowery cafe which nets her a rather neat income. Her husband is killed in defense of a girl, and Mother O'Day decides that the Bowery is no place for her baby daughter and arranges through a lawyer to have the child adopted by an impoverished though socially-accepted Fifth Avenue widow.

Years pass, and with prohibition the Bowery saloon becomes a gay modern cafe and cabaret, the rendezvous of the city's night life. The girl is now a member of the jazz-crazy, cigarette-smoking younger set. Mother O'Day, who



Ricardo Cortez
in the Paramount Picture
"The City That Never Sleeps"

Production Mat IPB

(Synopsis Story)

MOTHER love the strongest power in the universe!

The love of a mother, her sacrifices and her heartaches, forms the background for the new James Cruze Paramount production, "The City That Never Sleeps," which comes to the Theatre on next for a days' run.

It is the type of a picture which Cruze knows best how to do. It gets down under the emotion-proof armor which mortals wear, and probes deep into human hearts. It is a story of mother-love that bright lights could not kill, and which flamed at its highest in the din of a modern jazz cafe.

It is the story of "Mother O'Day," a character created by Leroy Scott in his story by that name. Louise Dresser plays the part, and other featured players include such sterling artists as Kathryn Williams, Ricardo Cortez and Virginia Lee Corbin.

The story begins in a saloon in the Bowery in 1910. Tim O'Day, big-hearted young saloonkeeper, is slain in defense of a girl. He leaves his young wife and their baby daughter. The saloon is thriving, but Mother O'Day feels that a Bowery saloon is no place to rear a child.

Through secret negotiations with an attorney, she manages to have the child adopted by an impoverished Fifth Avenue society woman who has social entree, and for fourteen years she deliberately conceals her relationship with the girl, who grows to glorious young womanhood and a leading place in the fast young set of New York society.

Prohibition has closed the saloons, and Mother O'Day has converted the place into a jazz cafe. Her income, year by year, goes into the lawyer's hands and into the purse of the society woman who has adopted the girl as her niece.

Among those who frequented the cafe was Mark Roth (Ricardo Cortez), an affable stranger. Mother O'Day believed him to be a fortune hunter. His air of breeding had won him entree to the society in which the girl (Virginia Lee Corbin) moved. They became engaged.

One night Roth takes the girl, known as Molly Kendall, to the cafe. Mother O'Day, who has kept in touch with her daughter through newspaper accounts and occasional glimpses as the girl rode through the park, recognizes her, but is shocked to observe that she is half-intoxicated, smoking cigarettes and behaving very unladylike.

Infuriated, Mother O'Day orders her daughter and her escort from the cafe. A tense scene ensues. The girl, having no suspicion that Mother O'Day is, in fact, her own mother, taunts her and mocks her. When they reach home, the girl induces her foster mother to use her influence to have the cafe closed, and this the society woman (Miss Williams) proceeds to do, not knowing that the cafe is the source of her secret revenue.

From that moment the situation tightens. Director Cruze utilizes his wide knowledge of human nature to build up a tremendous plot which leads to an entirely unsuspected climax.

The screen play was written by Walter Woods and Anthony Coldeway. Those in the strong supporting cast include Pierre Gendron, James Farley, Ben Hendricks and little Vondell Darr.

etc., it wouldn't be **THE CITY THAT NEVER SLEEPS**

Get them to arrange a window display of a bed with a 'for sale' sign on it, tying up with the picture, of course.

"Special sales of pajamas, night gowns, bed linen, blankets, etc. 'This is not **THE CITY THAT NEVER SLEEPS**.'"

With the jewelers—alarm clocks, etc.

Tie up with coffee substitutes: "Use for a good night's rest, even in **THE CITY THAT NEVER SLEEPS**."

With local electric light company: "..... is lighted all night by the Co. It is **THE CITY THAT NEVER SLEEPS**."

Teaser ads; "Where is **THE CITY THAT NEVER SLEEPS**?"

"Do you live in **THE CITY THAT NEVER SLEEPS**?" etc., etc.

Get a newspaper to run a daily column, an account of some extraordinary event that happened the night before, under the heading, "**THE CITY THAT NEVER SLEEPS**."

Another teaser idea: "There are 56,123 night workers in It is **THE CITY THAT NEVER SLEEPS**."

Tie up with restaurants and lunch rooms that stay open all night. "One of the all-night places in **THE CITY THAT NEVER SLEEPS**."

Run a series of pictures of prominent buildings, etc. in New York. "Do you recognize these landmarks of **THE CITY THAT NEVER SLEEPS**?"

Song contest. Each day print the chorus of an old song, "The Bowery," "East Side, West Side" and the rest, under the head, "Do you remember the tune?" You'll have hundreds sending in old songs that were popular in 1910, when the picture opens.

And don't forget to tell that Cruze, who made "The Covered Wagon," "The Enemy Sex" and "Merton of the Movies," made this one. They all know Cruze by this time. And so do you, so you know what to expect in "The City That Never Sleeps."

"Cruze Hits Again!"

"Newest picture shows him once more at his best."

Under this heading, Edwin Schallert, considered the severest motion picture critic on the West Coast, pays the following high tribute to the James Cruze-Paramount production, "The City That Never Sleeps", in the Los Angeles Daily Times:

"The picture should be the thing and this time it is. This is a regular picture and if you feel urged to be entertained and to behold the unfolding of a story that is bright with interest at all times, you won't want to be absent."

"Cruze hasn't done anything lately that quite compares. The picture is so genuinely above the average."

"Ricardo Cortez makes you like him as a villain immensely. His is, in some respects, the cleverest work in the picture."

Take Mr. Schallert's word for it—he should know—and take in the picture on or next at the Theatre.

Featured with Cortez in the principal roles of the production are Louise Dresser, Kathryn Williams and Virginia Lee Corbin.



Ricardo Cortez and Virginia Lee Corbin
in the Paramount Picture
"The City That Never Sleeps"

Production Mat IPA

(Synopsis Story)

IS a modern girl safer in the full glare of the bright lights than behind the drawn curtain of society homes?

Indirectly, that question is answered in powerful, compelling fashion in the new James Cruze production for Paramount, "The City That Never Sleeps."

It is a gripping narrative of mother-love—novel in theme, direct and forceful. Louise Dresser, Kathryn Williams, Ricardo Cortez and Virginia Lee Corbin, are the featured players, each selected for their perfect fidelity to type.

The story begins on the Bowery in 1910. Miss Dresser, destined to become known throughout all New York as "Mother O'Day," decides her saloon is no place to rear a child, so she makes secret negotiations with a lawyer to have the child adopted by an impoverished Fifth Avenue society woman. This is Miss Williams.

Years pass, and the saloon becomes a modern jazz cafe. The girl (Virginia Lee Corbin), believes that Miss Williams is her aunt, and Miss Williams herself does not know whose the child is. Every year she receives payment through the lawyer.

Mother O'Day, who has gone along believing her child was being reared in "refinement," suddenly discovers that she has become a modern jazz-mad, highball-drinking, cigarette-smoking flapper, and that she is engaged to a man Mother O'Day believes to be an unscrupulous fortune hunter.

How can she save her child without disclosing her secret? That is the mother's problem. She solves it in an entirely original and unsuspected way, and Director Cruze builds the story up through a smashing series of incidents to a tremendous climax.

"The City That Never Sleeps," which will be the feature at the Theatre on next, was adapted to the screen by Walter Woods and Anthony Coldeway, the magazine by Leroy Scott. There's a high supporting cast.

Leroy Scott
"Mother O'Day"
McCall's
Society
Walter Woods and
Coldeway.

Cameraman

Karl Brown, who photographed all the big James Cruze productions including "The Covered Wagon."

Support

Pierre Gendron, James Ben Hendricks and Vondell Darr. The last named, plays Mother O'Day as a baby.

Type of Story

Drama of mother-love story of a woman who runs a cafe. She places her daughter in the hands of a respectable family and when the girl comes with her friends, known mother's new mother makes a supreme effort to save her daughter's life.

Meledramatic incident man interest, comedy, lavish scenic investiture, marvelous cast under direction of a master-producer this special.

Box-Office Value

Made by the producer of "The Covered Wagon." The picture guarantees that "The City That Never Sleeps" will make money for exhibitors.

The Highspot

Every exhibitor knows what to expect of James Cruze and "The City That Never Sleeps" was made to order for big heart throb in the comes when Mother O'Day has sacrificed everything for her daughter might be right, discovers that she is kidding herself all the time.

You've seen Cortez in "The City That Never Sleeps." And when you see him in "The City That Never Sleeps," you'll see him in a new role. He's a new sort of a young man, the brown-skinned, handsome, the cabaret singer, never before seen even in the movies.

There's a new sort of a young man, the brown-skinned, handsome, the cabaret singer, never before seen even in the movies.



Ricardo Cortez, Virginia Lee Corbin and Louise Dresser
Paramount Picture "The City That Never Sleeps"

Production Mat

Jazz, Pathos, Comedy, Lavish Clothes and Settings — It Has Them All! And What A Picture James Cruze Has Made of It! Ricardo Cortez, Louise Dresser, Kathlyn Williams and Virginia Lee Corbin

Featured

HERE is a tale of a mother who, herself the mistress of a roaring night-life cafe, places her daughter with a socially prominent family to be brought up respectably. When the daughter starts hitting the pace, when the butterfly faces the mother she has never known in her own cafe — here are thrills, here are heart-throbs such as audiences seldom see!

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Cast

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Synopsis

MOTHER O'DAY runs a Bowery cafe which nets her a rather neat income. Her husband is killed in defense of a girl, and Mother O'Day decides that the Bowery is no place for her baby daughter and arranges through a lawyer to have the child adopted by an impoverished though socially-accepted Fifth Avenue widow.

Years pass, and with prohibition the Bowery saloon becomes a gay modern cafe and cabaret, the rendezvous of the city's night life. The girl is now a member of the jazz-crazy, cigarette-smoking younger set. Mother O'Day, who believed that her daughter was being reared in "refinement," comes to a rude awakening when she sees her daughter in her cafe. Molly has become engaged to a man whom Mother O'Day looks upon as an unscrupulous fortune hunter.

To save her child without revealing her secret, Mother O'Day, not unattractive herself, vamps Roth, Mollie's fiance, and, meanwhile, plans with Cliff Kelley, a young cub reporter, to investigate this fellow's record through police channels.

Both schemes succeed. Roth falls hard for the opportunity of coming into Mother O'Day's mythical-millions, and the reporter, whom Mother had known as a poor boy in the slums, returns with the news that Roth has a criminal record.

There is a scene when the latter is accused — and shooting which stirs Mollie's memory. She recalls the whispered stories of how Mother O'Day got her name. She recognizes her now. All her old loathing for the woman turns to reverence as mother and child embrace.

Here's Acting

Leave it to Cruze to get every last particle of drama out of a story.

The latest by the man who made "The Covered Wagon" is "The City That Never Sleeps," opening at the Theatre next. Ricardo Cortez, Louise Dresser, Kathlyn Williams and Virginia Lee Corbin, the one time "baby star," are featured in the cast.

The story, adapted from Leroy Scott's "Mother O'Day," is a heart-appealing tale of mother-love and the "big city," New York, of course.

What a story it is — and there's real acting here!

Naturally, it's a Paramount picture (produced by Famous Players-Lasky Corp.)

A "Famous 40"

Manager..... announces "The City That Never Sleeps" as the attraction at the..... next week.

The picture, produced by James Cruze, his third of Famous "Famous 40," (the others were "The Enemy Sex," "The Female" and "Merton of the Movies") features Ricardo Cortez, Louise Dresser, Kathlyn Williams and Virginia Lee Corbin.

"The City That Never Sleeps" is a direct turn-about from Cruze's previous pictures. It is, in fact, different from anything he, or any other director for that matter, has ever done.

It's novel, well done — and bound to entertain!

"Bright with interest at all times," says the Los Angeles Times — and you'll find it so.

Walter Woods and Anthony Coldewey.

Cameraman

Karl Brown, who photographed all the big James Cruze pictures, including "The Covered Wagon."

Support

Pierre Gendron, James Ben Hendricks and Vondell Darr. The last named, plays Mollie as a baby.

Type of Story

Drama of mother-love. The story of a woman who runs a Bowery cafe. She places her daughter in the hands of a respectable family and when the girl grows up, comes with her friends to the known mother's new cafe. The mother makes a supreme sacrifice to save her daughter's honor.

Meledramatic incident, man interest, comedy, he lavish scenic investiture marvelous cast under the direction of a master-producer this special.

Box-Office Value

Made by the producer of "The Covered Wagon." That edged guarantee that "The City That Never Sleeps" will make money for exhibitors.

The Highspot

Every exhibitor knows what to expect of James Cruze and "The City That Never Sleeps." The picture was made to order for the big heart throb in the comes when Mother O'Day has sacrificed everything for her daughter might be brought right, discovers that she is kidding herself all the time. You've seen Cortez before, just watch how he handles him in "The City That Never Sleeps." And when you see Virginia Lee Corbin, the up role!

Here's a new story of the younger generation, the brown-skinned, the homes. The cabaret never before been even

Reflecting all the high lights of the city of bright lights—New York. "The City That Never Sleeps." It's a Paramount picture.

Another triumph by the man who made "The Covered Wagon."

One of Paramount's "Famous Forty."

Dramatically appealing story showing the limit, to which a mother will go to save her child. The tale of a Bowery mother who gives her little daughter into the hands of a Fifth Ave. society woman for "safe-keeping."

Humor, pathos and powerful appeal woven into the season's most interesting production by the screen's master-director.

A picture every mother is going to see—and take her children to see.

A wide-awake story of the Gay White Way, with a big all-star cast.

The Bowery, the Bowery, you'll all go there once again in "The City That Never Sleeps."

"The City That Never Sleeps"—something to keep awake over!

Cruze hits again! Read what others have to say about "The City That Never Sleeps," then see it for yourself.

That "something different" you have been waiting for in motion pictures.

Only Cruze could make a picture like this!

You've often heard tell of "sure-fire" entertainment—Here's the latest example of it that's ever reached the screen.

The truth about New York's gay white way, a gripping and intensely appealing story with a high class cast.

James Cruze Paramount Pictures



Virginia Lee Corbin and Louise Dresser in a scene from James Cruze's Paramount Picture "The City That Never Sleeps"

Production M... 3P



James Cruze's "The City That THE KIND OF PRESS ADS T

Your Paramount exchange has mats of all the ads and production scenes; also cuts of one,

Land of the Midnight Run



FASHIONABLE New York and the Bowery underworld linked in a mighty drama of mother - love and youthful folly.

Presented by
Adolph Zukor
Adolph Lasky
Jesse L. Lasky

JAMES CRUZE
PRODUCTION

"The City that Never Sleeps"

with

RICARDO CORTEZ
KATHLYN WILLIAMS

LOUISE DRESSER
VIRGINIA LEE CORBIN

Four-column Newspaper Advertisement 4A.

Trailers Build Business!

National Screen Service, Inc., issues an excellent Service Trailer on this production. This consists of main title and 75 feet of film, and costs \$5 during the first four months after release date. Refund of \$1.50 if returned within two weeks of shipment. Thereafter, cost is \$2.50. Refund of \$1 if returned within 2 weeks. See Price List, page 4, for list of National Screen Service, Inc., offices.

Midnight Madness



Ricardo Cortez and Louise Dresser in "The City That Never Sleeps"

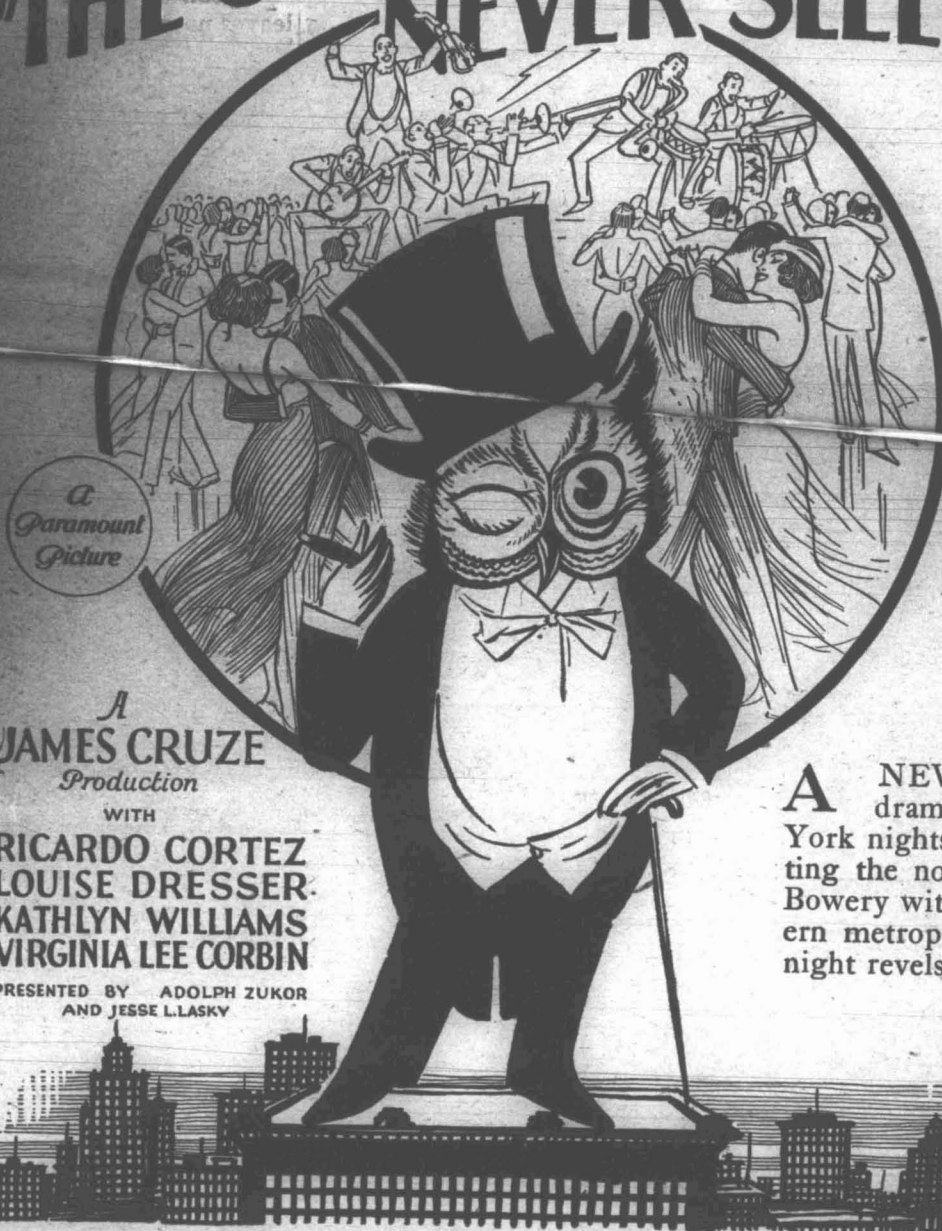
"The City That Never Sleeps"

ESS ADS THAT NEVER FAIL

roduction scenes; also cuts of one, two and two-supplementary ads. Price List on Page 4.



"THE CITY THAT NEVER SLEEPS"



A
JAMES CRUZE
Production
WITH
RICARDO CORTEZ
LOUISE DRESSER
KATHLYN WILLIAMS
VIRGINIA LEE CORBIN
PRESENTED BY ADOLPH ZUKOR
AND JESSE LASKY

A NEW - IDEA
drama of New
York nights. Contrasting the notorious old Bowery with the modern metropolis of all-night revels.

Three-column Newspaper Advertisement 3A

NOTE!

See first page for other sizes and styles of production scenes. To make ads out of these, just add copy and border.



IS New York of today better or worse than in the old-time Bowery days?

This drama shows both as backgrounds of a heart-tugging story of mother-love.

Adapted from
"Mother O'Day"
by Leroy Scott—

Screen play by
Walter Woods
and Anthony
Coldeway

FASHIONABLE
New York and
the Bowery under-
world linked in a
mighty drama of
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PRODUCTION

PRESENTED BY
ADOLPH ZUKOR
JESSE LASKY



"The City that Never Sleeps"
with
Ricardo Cortez, Louise Dresser
Kathlyn Williams, Virginia Lee Corbin

A NOTHER great picture of big city night-life from the director of "The Enemy Sex."

Adapted from Leroy Scott's novel, "Mother O'Day." The story of a mother's sacrifice to save her flapper-daughter.

Don't you miss this one!

Two-column Press Advertisement 2A



Ricardo Cortez and Louise Dresser in James Cruze's
Paramount Picture "The City that Never Sleeps"

Two-column Production May 28

Ad or Program Paragraphs

Not the old story of the flapper, but the mother's side of the story.

Where the fun begins at midnight and there's no place like home—"The City that Never Sleeps."

The drama of a mother who turned to crime to save her daughter from disgrace.

The wide-open Bowery of yesterday combined with the New York night-life of today.

"The Covered Wagon" made Cruze and Cruze made "The City that Never Sleeps."

Mothers: It will open your eyes to a new peril of modern youth!

The city of jazzy night life, the city of decadent youth, the city of heart-broken mothers—"The City that Never Sleeps."

A new twist on the flapper-and-jazz film, with mother-love as the theme.

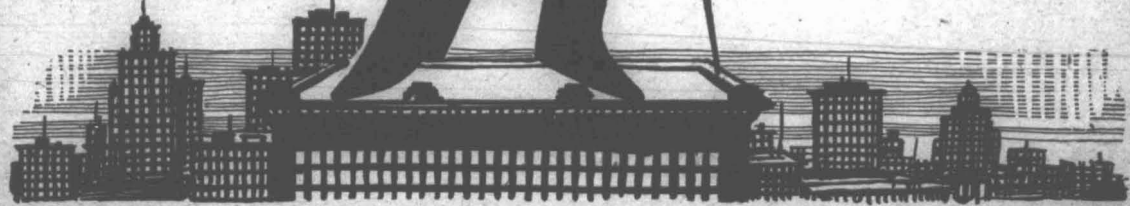
Where they keep the home fires yearning—"The City that Never Sleeps."

A
Paramount
Picture

A
JAMES CRUZE
Production

WITH
RICARDO CORTEZ
LOUISE DRESSER
KATHLYN WILLIAMS
VIRGINIA LEE CORBIN

PRESENTED BY ADOLPH ZUKOR
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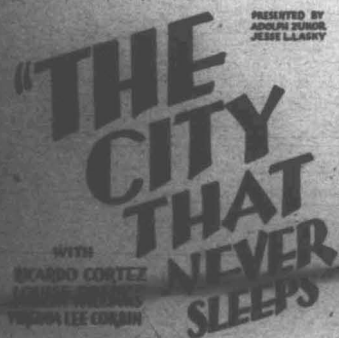
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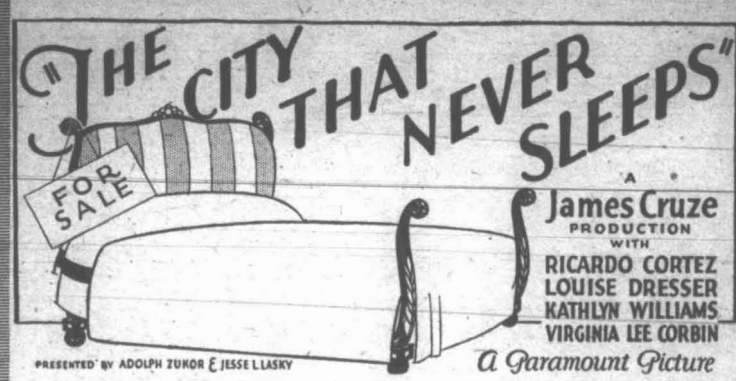
Screen play by
Walter Woods
and Anthony
Coldeway

Two-column Supplementary Press Ad 2AS



HERE'S a drama of nighttime New York with a striking new story. A typical Cruze cast of famous players.

One-column Press Ad 1A



IF it's Cruze-directed, it's a good picture. And Cruze never turned out a more soulful, heart-winning drama than this one of White Way lights and shadows.

And the cast! Have you ever seen a better one?

Adapted from the story "Mother O'Day" - - by Leroy Scott
Screen play - - - by Walter Woods and Anthony Coldeway

Two-column Supplementary Press Ad 2ASX



James Cruze's "The City That Never Sleeps" STORIES TO GET YOU VAL

Clip the stuff you want on this page and send it to the editors. Additional

Great Cast in New Cruze Film

"City That Never Sleeps" Coming to the Rialto

JAMES CRUZE'S latest production for Paramount, "The City That Never Sleeps", adapted from Leroy Scott's story, "Mother O'Day", includes a fine line-up of prominent players in the principal roles.

Louise Dresser, whose years on the stage and screen have endeared her to millions of theatre-goers, portrays the character of "Mother O'Day", the Bowery cafe proprietress about whom the story revolves.

Kathlyn Williams comes back into a Cruze production as a Fifth Avenue society woman who adopts the baby of "Mother O'Day", and whose vindictive attitude eventually robs her of the mysterious revenue which has enabled her to maintain her position for many years.

Ricardo Cortez, one of the most promising screen "finds" of recent years, comes under the direction of Cruze for the first time. He plays the "heavy" role.

Virginia Lee Corbin, remembered as "the record-breaking baby" of the stage and screen a few years ago, in "The City That Never Sleeps" has her first grown-up role. From adorable babyhood she has emerged into striking blonde young womanhood. She plays the daughter of "Mother O'Day" who is kept in ignorance or her parentage until a tense moment of drama and gun-play brings back childhood recollections.

All the above mentioned are featured.

Appearing in the strong supporting cast are such well known names as Pierre Gendron, whom you remember as leading man for Madge Kennedy and Marguerite Clark a few years ago, James Farley, Ben Hendricks and Vondell Darr.

"The City That Never Sleeps", which will be the feature at the Theatre..... next..... was adapted to the screen by Walter Woods and Anthony Coldewey. Karl Brown, who "shot" "The Covered Wagon", did the photography.

Cortez Likes Playing Screen Villain Roles

Here's a handsome young actor who admits he likes to play villainous roles on the screen!

Ricardo Cortez, featured Paramount player, is guilty. He says there is something "distressingly satisfying" in playing the part of a nice slick villain, and he likes 'em.

"Anybody can wear good clothes and make love to a pretty girl", said Cortez in lulls of production of "The City That Never Sleeps", in which he appears for the first time under the direction of James Cruze, the man who made "The Covered Wagon".

"But it seems to me there is a great deal more opportunity for a man who can wear good clothes, and look like a leading man, and then turn around and do a wicked deed with finesse and delicacy.

"What the screen needs is more delicate villains. The old-time villain with the drooping mustache and the heavy scowl is gone. Nothing suits me better than to now and then be one of the new school of slick-fingered villains."

He gets his chance in "The City That Never Sleeps". Under Cruze's direction, Cortez practices his villainous wooing proclivities upon Louise Dresser and Virginia Lee Corbin, and indirectly breaks up the home of Kathlyn Williams. Pierre Gendron finally spares Cortez who, it is presumed, lives happily ever afterward..... in jail.

Advance Stories

Paramount's "City That Never Sleeps" Coming

IT is safe to assume that there isn't a man, woman or child in these United States who would be unable to give the correct answer to the question: Which is "the city that never sleeps?" And because everyone does know the answer, James Cruze's latest Paramount picture that bears this alluring title, is awaited with more than ordinary interest by local film fans. Manager..... announces that this production will positively be shown at the..... Theatre for..... days beginning next.....

New York—wonder city of the world—in the good "old days" before the war and before prohibition, with its notorious Bowery..... and New York in 1924, with its jazz-mad Broadway, its gay White Way, its glittering night life and its fast set—against these two contrasting backgrounds "The City That Never Sleeps" unfolds its poignant story of mother-love and sacrifice.

The picture is an adaptation by Walter Woods and Anthony Coldewey of Leroy Scott's famous story, "Mother O'Day". The action centers about two women, mother and daughter. The mother keeps a cafe and dance hall in the Bowery section of New York. To make sure that her little baby girl will get the proper care and attention, she arranges to have the child adopted by an impoverished but socially prominent society woman to educate and bring up as her very own.

The girl grows up in an age when to have is to spend and the female of the species tries to outdo the male in merry-making. How the mother saves her daughter from her companions and herself provides real gripping drama. From start to finish, the screen play is chuck full of all those elements that go to make rich entertainment.

Director Cruze has provided a cast that is more than acceptable. Louise Dresser, Virginia Lee Corbin, Kathlyn Williams and Ricardo Cortez, who are featured, need no introduction, and the supporting players are equally well known. The fact that the picture was made by the producer of "The Covered Wagon" is a guarantee of its worth from a directorial standpoint.

Latest Cruze Picture Due at Rialto Theatre

James Cruze, noted Paramount producer, who jumped into the directorial limelight with "The Covered Wagon," "Merton" and other screen successes, recently finished a new Paramount picture which is being hailed as another screen masterpiece.

"The City That Never Sleeps" is his latest of cinema thrillers, and local fans will soon have the opportunity of judging its worth because it is due next..... at the..... Theatre on..... will be held over until tomorrow.

This immensely popular picture is an adaptation by Walter Woods and Anthony Coldewey of the story, "Mother O'Day," by Leroy Scott. Ricardo Cortez, Louise Dresser, Kathlyn Williams and Virginia Lee Corbin are the featured players in the cast. Others include Pierre Gendron, Ben Hendricks, James Farley and Vondell Darr, a clever little juvenile actress.

"The City That Never Sleeps" is a story of New York and New York, carrying audiences from the Bowery in 1910 to the brownstone Fifth Ave. mansions of 1924.

GET THESE REVIEW

(Review No. 1)

A WHOLESOME story of tremendous heart appeal, a cast of popular players, direction that leaves nothing to be desired, swift action, mystery, lavish settings and fascinating New York as a background—you'll find them all in Paramount's "The City That Never Sleeps," which opened last night at the..... Theatre.

The picture is based on Walter Woods and Anthony Coldewey's adaptation of the magazine story, "Mother O'Day," by Leroy Scott.

The theme of the story is mother-love—how a mother makes the supreme sacrifice for her child only to realize, years later, that it was in vain. Her desperate efforts to save her daughter, now grown to young womanhood, and..... which she..... her object make a great picture.

"The City That Never Sleeps" is further evidence that James Cruze's claim to directorial greatness does not rest on "The Covered Wagon" alone. The same shrewd direction and sympathetic treatment that was noted in his production of "The Covered Wagon" is plainly evident in his latest screen triumph.

As for the cast, mention need only be made of the featured players to prove that it is of high calibre. Louise Dresser, Virginia Lee Corbin, Kathlyn Williams and Ricardo Cortez have the principal roles.

You won't regret it if you go to see "The City That Never Sleeps" on our say-so!

(Review No. 2)

To describe "The City That Never Sleeps," James Cruze's latest Paramount production, in a phrase is to say that it is "entertainment de luxe that registers 100% at the box office." The audience last night at the..... Theatre, where this photoplay had its first local showing, accorded it a fitting reception.

All the vitality and humanness of Leroy Scott's story which electrified the literary world when it first was published in McCall's Magazine under the title, "Mother O'Day," has been preserved by the scenarists, Walter Woods and Anthony Coldewey. The result is a picture play loaded with all those sure-fire elements that delight the heart of the average film fan—jazz, pathos, comedy, lavish settings and gorgeous clothes.

The picture is somewhat of an historical document inasmuch as it reproduces the New York as the oldtimers remember it in 1910. Remember the Bowery, the saloons, a schooner-of-beer-for-a-nickel, the free lunch and the rest of the appurtenances connected with the good old days? They live once again in all their hectic glory in this production.

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"The City That Never Sleeps" is a story of New York and New York, carrying audiences from the Bowery in 1910 to the brownstone Fifth Ave. mansions of 1924.

Here is a fitting successor to "The Covered Wagon," "The Enemy Sex" and "Merton of the Movies," all earlier Cruze successes.

Mail M

Dear Miss Jackson:
Have you paid a visit to "The City That Never Sleeps" at the Rialto Theatre all this week? It's an O'Day," by Leroy Scott and featuring Kathlyn Williams and Virginia Lee Corbin. It's an appealing tale of mother-love and sacrifice. And what a cast! There's Louise Dresser, Ricardo Cortez, Ben Hendricks, James Farley and Vondell Darr. We're expecting

"The City That Never Sleeps" YOU VALUABLE PUBLICITY

Send it to the editors. Additional press sheets at your exchange if you need them.



SE REVIEWS PRINTED

1) The love and sacrifices. Mother O'Day runs a cafe in the Bowery. Realizing that the atmosphere is the right sort in which to bring up her fatherless daughter, she makes arrangements to have the girl adopted by a society woman and educated as her very own.

The daughter grows up knowing nothing of her real mother. Times have changed. The Bowery has given way to Broadway. The saloons have closed and in their stead we have the gilded cabarets. The girl becomes a member of the younger set and eventually falls into the hands of a scrupulous fortune-hunter. From that point on the story develops some surprising and exciting situations that lead to a thrilling climax and a happy ending.

2) The picture, an adaptation of the story by Walter Woods and Anthony Coldewey of the story, "Mother O'Day", by Leroy Scott, features Ricardo Cortez, Louise Dresser, Kathlyn Williams and Virginia Lee Corbin in leading roles.

In "The City That Never Sleeps" Cruze, as usual, makes a complete turn-about from the type of story he did last. "Merton of the Movies" was a picture of life and love and laughs, with the laughs predominating. The new picture is a drama, a story of a mother's heart. There are many laughs in it, too. Trust Cruze for that.

Here is a stirring story of mother-love. It begins on the Bowery when it was the Bowery—in 1910, and works up to the present time with a tremendous sequence of incidents which, neatly woven in the inimitable Cruze style, compose a drama of unusual interest.

Playing in support of the principals in "The City That Never Sleeps" is a cast of unusual excellence which includes such well known names as Ben Hendricks, James Farley and baby Vondell Darr.

"The City That Never Sleeps"—Where Is It?

At the....., of course, it's James Cruze's newest Paramount production and features Ricardo Cortez, Louise Dresser, Kathlyn Williams and Virginia Lee Corbin. The story is by Leroy Scott. Walter Woods and Anthony Coldewey wrote the scenario.

Which is "the city that never sleeps"? New York, naturally. New York, the wonder-city of the world, what a background for a motion picture plot! And what a story this is!

Directed by the man who made "The Covered Wagon", "Merton", etc., "The City That Never Sleeps" is an appealing drama of love and intrigue which tugs at the heart strings.

Miss Dresser has the part of "Mother O'Day", the title role of Scott's McCall Magazine serial. After her husband has been killed in his saloon in defense of a young girl, Mother O'Day's one care is the proper up-bringing of her baby daughter. A Bowery cafe is anything but a proper schoolroom for one so young. She must get the child away. How? Where? That was the question.

Mother O'Day's great sacrifice for her daughter's future is one of the finest things yet shown on the screen at any theatre. The many scenes leading up to the final discovery that the girl, presumably left in safe hands, has become one of the highest of the high steppers in New York's "bright light" district, constitute one of the most delightfully human productions seen in..... in many a day.

How does Mother O'Day save her daughter from herself—or does she? The answer's in the picture which closes on.....

This story may be run after a series of.....

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(Review No. 3)

Has prohibition changed things any? Is New York in 1924, with its palaces of jazz, its bobbed-haired girls an improvement on the New York in the olden days when the Bowery flourished and there was a cafe on every corner?

"The City That Never Sleeps," the new James Cruze Paramount picture, which opened yesterday at the..... Theatre, reproduces New York as it was in 1910 with amazing fidelity and in sharp contrast shows you New York as it is today. You give your money and you take your choice!

Against this kaleidoscopic background the story unfolds in bold relief. It is an adaptation of a story which appeared in McCall's Magazine under the title of "Mother O'Day," by Leroy Scott.

In absorbing detail the story unfolds the manner in which a mother, owner of a Bowery cafe, fights to save her only daughter from the bad influences that surround our younger generation today. Cruze piles climax upon climax and then with an original twist brings out the surprising and satisfying denouement. It is this suspense maintained until almost the very end that grips the interest and holds it to the final fade-out.

A word of praise is in order for each one of the fine cast. Louise Dresser, Virginia Lee Corbin, Kathlyn Williams and Ricardo Cortez, to mention only the featured players, have caught the spirit of their respective parts, and the result is a picture of a high order.

Mail Material

PARAMOUNT THEATRE

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Dear Miss Jackson:

Have you paid attention to "The City That Never Sleeps" yet? This latest Paramount production by James Cruze, the man who made "The Covered Wagon," is the feature at the..... Theatre all this week. It's an adaptation of the story, "Mother O'Day," by Leroy Scott, and features Ricardo Cortez, Louise Dresser, Kathlyn Williams and Virginia Lee Corbin in the principal roles. It's an appealing drama of mother-love with New York's bright lights and dark alleys as background. And what a picture it has made of it! There's no other picture in support.

We're glad to have you in support.

Managers.

Virginia Corbin In New Picture

"Child Star of Yesterday" Featured in Cruze Film

VIRGINIA LEE CORBIN, remembered as the original "baby star" of the screen, has come back into motion pictures as a budding star of maturity. She is featured with Ricardo Cortez, Louise Dresser and Kathlyn Williams, in the new James Cruze Paramount picture, "The City That Never Sleeps", which will be shown at the..... Theatre on..... next. The story is an adaptation by Walter Woods and Anthony Coldewey of the magazine serial, "Mother O'Day" by Leroy Scott.

And Miss Corbin today is only fifteen years old! Perhaps her greatest juvenile

part was in "Youth Triumphant", in which she had an all-star supporting cast. Other pictures in which she appeared included "Babes in the Wood", "Jack and the Beanstalk" and "Treasure Island". Miss Corbin returns to the screen in "The City That Never Sleeps" after nearly three years of vaudeville engagements, in which she headlined the Orpheum and Keith circuits. This is her first production for Paramount. Others in the cast of the picture include Pierre Gendron, James Farley, Ben Hendricks and little Vondell Darr.

Paramount Makes Another "Natural-Color" Picture

Another photoplay in natural colors has been made at the Paramount studio in Hollywood.

And on the screen it will be in the familiar black and white!

The picture is "The City That Never Sleeps", the new James Cruze production, and in it Cruze tried an experiment which has proved extremely successful.

Instead of building his sets in the variety of colors and shades which are commonly used in motion picture architecture, Cruze had the sets painted black and white, and shades of gray—the colors and shades which the film makes of all the brighter, gaudier colors.

The result is striking. In the place of a rather dirty gray which some colors photograph, the shades of colorings in the sets for "The City That Never Sleeps" are distinct and even in tone.

An entire cabaret was built and painted in black and white. The photographic result amazed even Cruze, who had expected something out of the ordinary. Hangings and furniture in homes used in the production were selected in black and shades of gray, with astonishing results.

The scheme was even carried to the clothing worn by the players. Louise Dresser wears gowns of black and white; in only one costume did she have any brighter colorings. Kathlyn Williams wears only white gowns, as does Virginia Lee Corbin. And the men in the featured cast—Ricardo Cortez and Pierre Gendron—stick to white shirts and black suits, which photographed exactly as they were.

Cruze's idea is an adaptation of the plan followed in "Wanderer of the Wasteland", a Paramount picture which was photographed with the Technicolor Process in its natural tint.

"The City That Never Sleeps", with a great cast playing in support of the principals, comes to the..... Theatre for a..... days' run on..... next.

Jim Cruze's Wise Crack

James Cruze, the man who made "The Covered Wagon," has an eye for the fitness of things.

His new Paramount picture, "The City That Never Sleeps," is a picture of a high order.

promising screen "finds" of recent years, comes under the direction of Cruze for the first time. He plays the "heavy" role.

Virginia Lee Corbin, remembered as "the record-breaking baby" of the stage and screen a few years ago, in "The City That Never Sleeps" has her first grown-up role. From adorable babyhood she has emerged into striking blonde young womanhood. She plays the daughter of "Mother O'Day" who is kept in ignorance of her parentage until a tense moment of drama and gun-play brings back childhood recollections.

All the above mentioned are featured.

Appearing in the strong supporting cast are such well known names as Pierre Gendron, whom you remember as leading man for Madge Kennedy and Marguerite Clark a few years ago, James Farley, Ben Hendricks and Vendell Darr.

"The City That Never Sleeps", which will be the feature at the Theatre next, was adapted to the screen by Walter Woods and Anthony Coldewey. Karl Brown, who "shot" "The Covered Wagon", did the photography.

Cortez Likes Playing Screen Villain Roles

Here's a handsome young actor who admits he likes to play villainous roles on the screen!

Ricardo Cortez, featured Paramount player, is guilty. He says there is something "distressingly satisfying" in playing the part of a nice slick villain, and he likes 'em.

"Anybody can wear good clothes and make love to a pretty girl", said Cortez in lulls of production of "The City That Never Sleeps", in which he appears for the first time under the direction of James Cruze, the man who made "The Covered Wagon".

"But it seems to me there is a great deal more opportunity for a man who can wear good clothes, and look like a leading man, and then turn around and do a wicked deed with finesse and delicacy.

"What the screen needs is more delicate villains. The old-time villain with the drooping mustache and the heavy scowl is gone. Nothing suits me better than to now and then be one of the new school of slick-fingered villains."

He gets his chance in "The City That Never Sleeps". Under Cruze's direction, Cortez practices his villainous wooing proclivities upon Louise Dresser and Virginia Lee Corbin, and indirectly breaks up the home of Kathlyn Williams. Pierre Gendron finally snares Cortez who, it is presumed, lives happily ever afterward.....in jail.

The first four players, mentioned above are featured in the principal roles of "The City That Never Sleeps", which will be shown next at the Theatre. Gendron heads the strong cast playing in support.

Miss Dresser Featured in "The City That Never Sleeps"

Louise Dresser is featured in the leading feminine role of the new James Cruze production for Paramount, "The City That Never Sleeps", coming to the Theatre for a run ofdays next. Other principals in the cast include Ricardo Cortez, Kathlyn Williams and Virginia Lee Corbin, the last named in her first grown-up role.

"The City That Never Sleeps" is an adaptation by Walter Woods and Anthony Coldewey of the story, "Mother O'Day", by Leroy Scott. Miss Dresser plays Mother O'Day in the screen version of the story. Hers is the role of a proprietress of a Bowery Cafe, which, with prohibition, becomes one of the most popular cabarets of New York's night life. The story opens in 1910 and continues right on down to the present day. It's timely and unusually entertaining, with as fine an all-star cast of supporting players as you've seen in some time.

And, remember, Cruze, who made "The Covered Wagon" and "Merton of the Movies", made this one!

its glittering night life and its fast set—against these two contrasting backgrounds "The City That Never Sleeps" unfolds its poignant story of mother-love and sacrifice.

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"The City That Never Sleeps" is his latest of cinema thrillers, and local fans will soon have the opportunity of judging its worth because it is due next.....at the Theatre for a.....days' run.

The story is an adaptation of "Mother O'Day," by Leroy Scott, which ran serially in McCall's Magazine. It has New York for its background—that portion of New York which has made the city so famous. The night life of New York of today is contrasted with that of a decade ago when the Bowery was in the heyday of its glory.

Briefly the story deals with a mother's sacrifice for her only daughter—her efforts to protect the child from the Tenderloin environment in which she herself was brought up. Later she comes face to face with the bitter realization that despite all she has done to prevent it, her daughter is travelling too fast a pace. The manner in which she saves her daughter by making the supreme sacrifice provides real thrill and leads to a mighty climax.

With a cast that includes such notable players as Louise Dresser, Virginia Lee Corbin, Kathlyn Williams, Ricardo Cortez and Pierre Gendron there is no lack of acting talent. The entire production was done in typical Cruze fashion and you know what that means!

By all means see this picture!

New Paramount Production Makes Local Debut Today

"The City That Never Sleeps," Paramount's drama of New York, opens this evening at the Theatre for a.....days' run. Adapted by Walter Woods and Anthony Coldewey from Leroy Scott's absorbing story, "Mother O'Day," and produced by James Cruze with an all-star cast, this photoplay has all the advance earmarks of being a motion picture de luxe.

Stories dealing with New York life are no longer novelties, but this one is radically different from the ordinary story of that type.

To begin with the picture shows us the sharp contrast in New York night life as it was in 1910, in pre-Volstead days, and as it is today on hectic Broadway. More, the picture asks the interesting question: Is the modern younger generation better off than their older brothers and sisters who were brought up in the Bowery atmosphere, with its cheap saloons? Here is food for serious thought! And you can bet your bottom dollar that Cruze has extracted every bit of entertainment the story provides.

Louise Dresser, Virginia Lee Corbin, Kathlyn Williams and Ricardo Cortez are featured in the cast.

The same shrewd direction and talent that was noted in his production of "The Covered Wagon" is plainly evident in his latest screen triumph.

As for the cast, mention need only be made of the featured players to prove that it is of high calibre. Louise Dresser, Virginia Lee Corbin, Kathlyn Williams and Ricardo Cortez have the principal roles.

You won't regret it if you go to see "The City That Never Sleeps" on our say-so!

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"The City That Never Sleeps" is a story of New York and New Yorkers, carrying audiences from the Bowery in 1910 to the brownstone Fifth Ave. mansions of 1924.

Here is a fitting successor to "The Covered Wagon," "The Enemy Sex" and "Merton of the Movies," all earlier Cruze successes.

Final Showings Today

The final showings of the Paramount picture, "The City That Never Sleeps," James Cruze's latest production, featuring Louise Dresser, Kathlyn Williams and Virginia Lee Corbin, which opened at the Theatre on.....last, will be held there this afternoon and evening.

The story, an adaptation of a magazine serial by Leroy Scott, is as you could easily guess, one of New York, with all its romance and night life. It is a heart-rending tale of a mother's love for her baby daughter. She sacrifices herself that the child might have every advantage, only to receive, in return, abuse.

Leave it to Cruze to tell this delightfully human story in A-1 style. It was to be expected of him after such knockouts as "The Covered Wagon," "Merton of the Movies," etc. And he's done it!

Pierre Gendron, James Farley, Ben Hendricks and baby Vendell Darr, have prominent roles in the strong supporting cast.

Book These

RUGGLES OF RED GAP

with Ernest Torrence, Edward H. Gribbon and Louise Dresser.

TO THE LADIES

with Theodore Roberts, Edward H. Gribbon, Helen Eddy and Louise Dresser.

Ma M

Dear Miss Jackson:

Have you paid a visit to "The City That Never Sleeps," which is the latest Paramount production made "The Covered Wagon," is the Theatre all this week. It's an adaptation of "Mother O'Day," by Leroy Scott and featuring Kathlyn Williams and Virginia Lee Corbin. It's an appealing tale of motherly love and Fifth Avenue mansions. And what a picture! There's an all-star cast playing. We're expecting you.

Dear Miss Norton:

New York, the Bowery—1910. Then again New York, it's day and night. You'll see them both in the latest Paramount production, "The City That Never Sleeps," which opens at the Theatre on.....last. Lee Corbin are featured. You'll like it!

Dear Miss Anderson:

"The City That Never Sleeps," it's a James Cruze production. It's a story of New York, with all its romance and night life. It is a heart-rending tale of a mother's love for her baby daughter. She sacrifices herself that the child might have every advantage, only to receive, in return, abuse. And there's a right until the end. There's a better bet.

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PARAMOUNT

POSTO

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Virginia Lee Corbin
ardo Cortez have the
go to see "The City
ay-so!

p. 2)

That Never Sleeps,"
ount production, in a
entertainment de luxe
x office." The audi-
..... Theatre, where
cal showing, accorded
stardom of Leroy Scott's
terary world when it
all's Magazine under
has been preserved by
s and Anthony Colde-
play loaded with all
delight the heart of
athos, comedy, lavish
with satirical ter-
of an historical docu-
ces the New York as
1910. Remember the
er-of-beer-for-a-nickel,
of the appurtenances
days? They live once
ry in this production.
er-new tale of a moth-

Virginia Lee Corbin, Kathlyn Wil-
and Ricardo Cortez
The City That Never
native film player. It is perfect

(Review No. 3)

..... changed things any? Is New
..... with its palaces of jazz, its bobbed
..... an improvement on the New York in
Volstead days when the Bowery flourished and
..... was a safe on every corner?
"The City That Never Sleeps," the new James
Cruze Paramount picture, which opened yesterday
at the Theatre, reproduces New York
as it was in 1910 with amazing fidelity and in-sharp
contrast shows you New York as it is today. You
pay your money and you takes your choice!
Against this kaleidoscopic background the story
stands out in bold relief. It is an adaptation by
Walter Woods and Anthony Coldewey of a story
that appeared in McCall's Magazine under the title
of "Mother O'Day," by Leroy Scott.
In absorbing detail the story unfolds the man-
ner in which a mother, owner of a Bowery cafe,
tries to save her only daughter from the bad in-
fluences that surround our younger generation to-
day. Cruze piles climax upon climax and then
with an original twist brings out the surprising and
satisfying denouement. It is this suspense main-
tained until almost the very end that grips the in-
terest and holds it to the final fade-out.
A word of praise is in order for each one of the
able cast. Louise Dresser, Virginia Lee Cor-
bin, Kathlyn Williams and Ricardo Cortez, to men-
tion only the featured players, have caught the
spirit of their respective parts, and the result is
a thing of a high order.

Mail Material

PARAMOUNT THEATRE

192

Dear Miss Jackson:

Have you paid a
visit to "The City That Never Sleeps" yet?
This latest Para-
mount production by James Cruze, the man who
made "The Covered
Wagon," is the feature at the
Theatre all this week.
It's an adaptation of the story, "Mother
O'Day," by Leroy Scott and features Ricardo Cortez, Louis Dresser,
Kathlyn Williams and Virginia Lee Corbin in the principal roles.
It's an appealing
tale of mother-love with New York's bright
lights and Fifth Ave-
nue mansions as background.
And what a picture
Cruze has made of it!
There's an all-star
cast playing in support.
We're expecting
you.

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..... This latest Para-
mount production by James Cruze, the man who
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It's an appealing
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nue mansions as background.
And what a picture
Cruze has made of it!
There's an all-star
cast playing in support.
We're expecting
you.

Sincerely,

Managers.

POSTCARDS

192

Dear Miss Norton:

New York, the
Then again, New
York, it's Gay White Way district—1924.
You'll see them
both in the James Cruze Paramount production,
"The City That Never Sleeps," coming to the
on
Kathlyn Williams and Virginia
Lee Corbin are
You'll like it!

New York, the
Then again, New
York, it's Gay White Way district—1924.
You'll see them
both in the James Cruze Paramount production,
"The City That Never Sleeps," coming to the
on
Kathlyn Williams and Virginia
Lee Corbin are
You'll like it!

Sincerely,

Manager.

192

Dear Miss Anderson:

"The City That
Never Sleeps" opens at the on
It's a James Cruze
Paramount production coming to the
next
And there's
right until
There's a
Better be
and.

"The City That
Never Sleeps" opens at the on
It's a James Cruze
Paramount production coming to the
next
And there's
right until
There's a
Better be
and.

Sincerely,

Manager.

These
RED GAP
Edward H
er.
ADIES
Edward H
Louise Dresser.

Big Cruze Money-Makers

THE ENEMY SEX
with Betty Compson, Percy Marmont
and Huntley Gordon. One of the
amous 40."

MERTON OF THE MOVIES
starring Glenn Hunter with Viola
Hanna. One of the "Famous 40."

Coming!
THE GARDEN OF WEEDS
with Betty Compson, Warner Baxter
and Rockliffe Fellowes. "One of the
Famous 40."

And, of course, you've played
THE COVERED WAGON

Scott, features Ricardo Cortez,
Louise Dresser, Kathlyn Williams
and Virginia Lee Corbin in leading
roles.
In "The City That Never Sleeps"
Cruze, as usual, makes a complete
turn-about from the type of story he
did last. "Merton of the Movies"
was a picture of life and love and
laughs, with the laughs predominat-
ing. The new picture is a drama, a
story of a mother's heart. There
are many laughs in it, too. Trust
Cruze for that.
Here is a stirring story of mother-
love. It begins on the Bowery when
it was the Bowery—in 1910, and
works up to the present time with a
tremendous sequence of incidents
which, neatly woven in the inimitable
Cruze style, compose a drama of un-
usual interest.
Playing in support of the principals
in "The City That Never Sleeps" is
a cast of unusual excellence which
includes such well known names as
Ben Hendricks, James Farley and
baby Vendell Darr.
"The City That Never
Sleeps"—Where Is It?
At the of course.
It's James Cruze's newest Paramount
production and features Ricardo Cor-
tez, Louise Dresser, Kathlyn Wil-
liams and Virginia Lee Corbin. The
story is by Leroy Scott. Walter
Woods and Anthony Coldewey wrote
the scenario.
Which is "the city that never
sleeps"? New York, naturally. New
York, the wonder-city of the world,
what a background for a motion pic-
ture plot! And what a story this is!
Directed by the man who made
"The Covered Wagon", "Merton",
etc., "The City That Never Sleeps" is
an appealing drama of love and in-
trigue which tugs at the heart
strings.
Miss Dresser has the part of
"Mother O'Day", the title role of
Scott's McCall Magazine serial. After
her husband has been killed in his
saloon in defense of a young girl,
Mother O'Day's one care is the proper
up-bringing of her baby daughter. A
Bowery cafe is anything but a proper
schoolroom for one so young. She
must get the child away. How?
Where? That was the question.
Mother O'Day's great sacrifice for
her daughter's future is one of the
finest things yet shown on the screen
at any theatre. The many scenes
leading up to the final discovery that
the girl, presumably left in safe
hands, has become one of the highest
of the high steppers in New York's
'bright light' district, constitute one
of the most delightfully human pro-
ductions seen in in
many a day.
How does Mother O'Day save her
daughter from herself—or does she?
The answer's in the picture which
closes on
This story may be run after a series of
teasers under the heading, "Where is 'The
City That Never Sleeps'?" has appeared
in local papers for several days. It will
prove a great interest-getter.
What Is It Keeps "The City
That Never Sleeps" Awake?
No, this isn't a joke!
The new James Cruze Paramount
production, "The City That Never
Sleeps", now at the
Theatre, is a story of New York,
Broadway and the Bowery.
"Why the title?" you say. That's
it! How about a trip down to the
..... to see just what it
is that keeps "The City That Never
Sleeps" awake.
The story, an adaptation of
"Mother O'Day", by Leroy Scott, is
one of mother-love, romance and in-
trigue and features Ricardo Cortez,
Louise Dresser, Kathlyn Williams
and Virginia Lee Corbin in the lead-
ing roles.
There's a fine cast playing in sup-
port of the principals in this latest
work from the hands of the producer
of "The Covered Wagon" and other
great screen successes.

supporting cast. Other pictures in
which she appeared included "Babes
in the Wood", "Jack and the Bean-
stalk" and "Treasure Island". Miss
Corbin returns to the screen in "The
City That Never Sleeps" after nearly
three years of vaudeville engage-
ments, in which she headlined the
Orpheum and Keith circuits. This is
her first production for Paramount.
Others in the cast of the picture
include Pierre Gendron, James Far-
ley, Ben Hendricks and little Vendell
Darr.
Paramount Makes Another
"Natural-Color" Picture
Another photoplay in natural colors
has been made at the Paramount
studio in Hollywood.
And on the screen it will be in the
familiar black and white!
The picture is "The City That Never
Sleeps", the new James Cruze pro-
duction, and in it Cruze tried an ex-
periment which has proved extremely
successful.
Instead of building his sets in the
variety of colors and shades which
are commonly used in motion picture
architecture, Cruze had the sets
painted black and white, and shades
of gray—the colors and shades
which the film makes of all the
brighter, gaudier colors.
The result is striking. In the
place of a rather dirty gray which
some colors photograph, the shades
of colorings in the sets for "The City
That Never Sleeps" are distinct and
even in tone.
An entire cabaret was built and
painted in black and white. The
photographic result amazed even
Cruze, who had expected something
out of the ordinary. Hangings and
furniture in homes used in the pro-
duction were selected in black and
shades of gray, with astonishing re-
sults.
The scheme was even carried to
the clothing worn by the players.
Louise Dresser wears gowns of black
and white; in only one costume did
she have any brighter colorings.
Kathlyn Williams wears only white
gowns, as does Virginia Lee Corbin.
And the men in the featured cast—
Ricardo Cortez and Pierre Gendron—
stick to white shirts and black suits,
which photographed exactly as they
were.
Cruze's idea is an adaptation of
the plan followed in "Wanderer of
the Wasteland", a Paramount picture
which was photographed with the
Technicolor Process in its natural
tint.
"The City That Never Sleeps", with
a great cast playing in support of
the principals, comes to the
Theatre for a days' run on
..... next.
Jim Cruze's Wise Crack
James Cruze, the man who made
"The Covered Wagon," has an eye
for the fitness of things.
His new Paramount picture, "The
City That Never Sleeps", begins in
a Bowery saloon, proceeds through
fifteen years of narrative, and ends
in a police station.
When Walter Woods and Anthony
Coldewey wrote the screen play from
Leroy Scott's story, "Mother O'Day",
they didn't think it would be very
nice to leave Louise Dresser, Kathlyn
Williams, Ricardo Cortez and Vir-
ginia Lee Corbin, the featured play-
ers, standing in a police station at
the final fade-out, so they added a se-
quence to take place in a railroad
station.
But Cruze didn't like it.
"Anything that starts in a saloon
really should end in a police station",
he argued with a twinkle in his eye,
and that's the way he ended it.
"The City That Never Sleeps"
comes to the
Theatre next
What Next?
First it was the horse, and now
it's the burley, two-fisted villain.
They've all departed for parts un-
known, according to Ricardo Cortez,
who is just now playing one of the
modern villain roles.
Now, instead of having a bold, bad
heavy smoking a long, black cigar, on
the screen, we have a suave, good-
looking man who makes the woman
in the case shiver with fear and
thrill with delight in the same
breath. Instead of booing when he
appears in a scene, the audience ap-
plauds. He is a distinctly polished
type and has his spurs well camou-
flaged.
Cortez has such a role in "The City
That Never Sleeps," due at the
..... on He is
featured with Louise Dresser, Kath-
lyn Williams and Virginia Lee Cor-
bin. James Cruze, who made "The
Covered Wagon," directed.

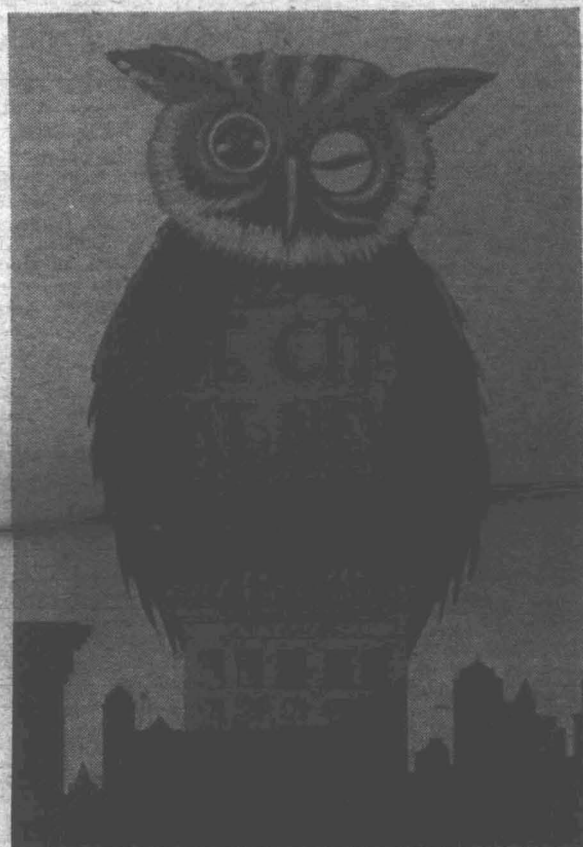


James Cruze's "The City That Never Sleeps"

PARAMOUNT PAPER THINGS

"If It's Worth Running, It's Worth Advertising"

Four-Page Herald in Colors



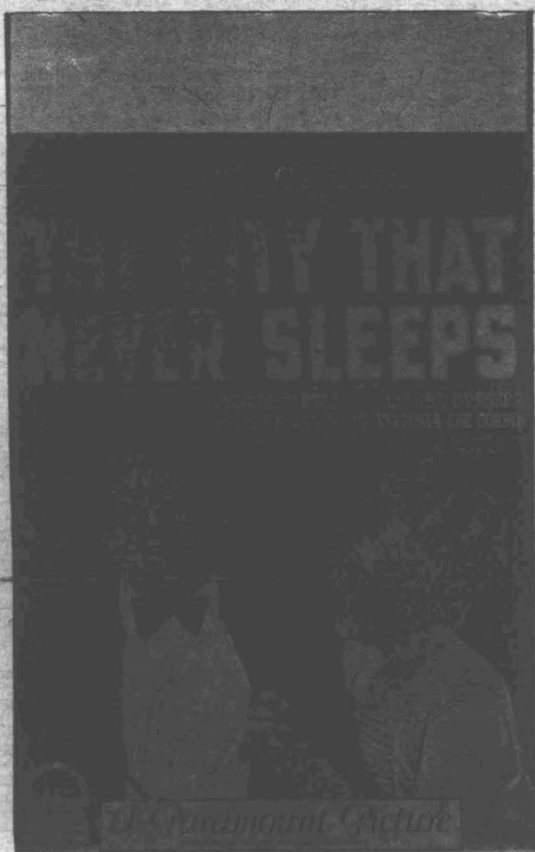
Only \$3.00 for a thousand of these business-pulling heralds.

The illustration on the left is of the front cover.

Inside double-page spread contains strong scenes and expert sales talk.

Back page blank for theatre name, dates, etc.

Samples at exchanges.



Window Card

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11 x 14 Set of Eight (Colored)	.60

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One Column	.35
Two Column	.65
Supplementary (two column)	.35

MATS, ADVERTISING, PRODUCTION, ETC.

One Column	.05
Two Column	.10
Two Column Supplementary	.10
Three Column	.15
Four Column (Adv. Only)	.25

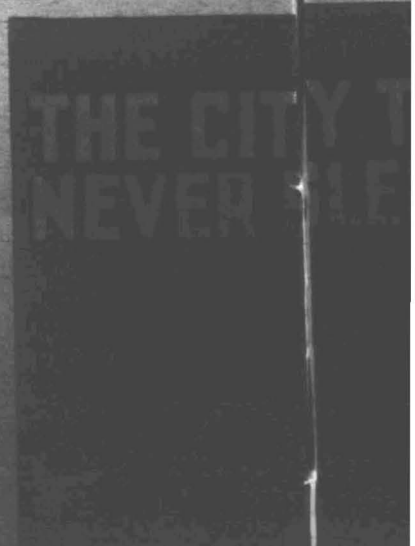
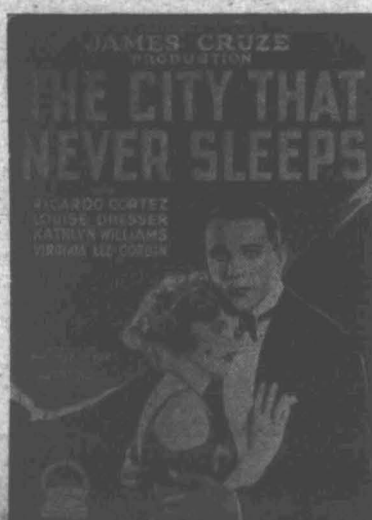
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GILT-EDGED FRAMES (Size 17 x 43 in.)	1.50
Insert Cards (14 x 36 in. to fit above)	.35
Herald, per thousand	8.00
Window Card	.07
Announcement Slide	.15
Publicity Photos	.10

Trailers—National Screen Service
126 W. 46th St., New York City
845 So. Wabash Ave., Chicago, Ill.
917 So. Olive St., Los Angeles, Cal.
284 Turk St., San Francisco, Cal.

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Ask your local Ad Sales Manager about the new special proposition on 22 x 28 lobby cards and frames!



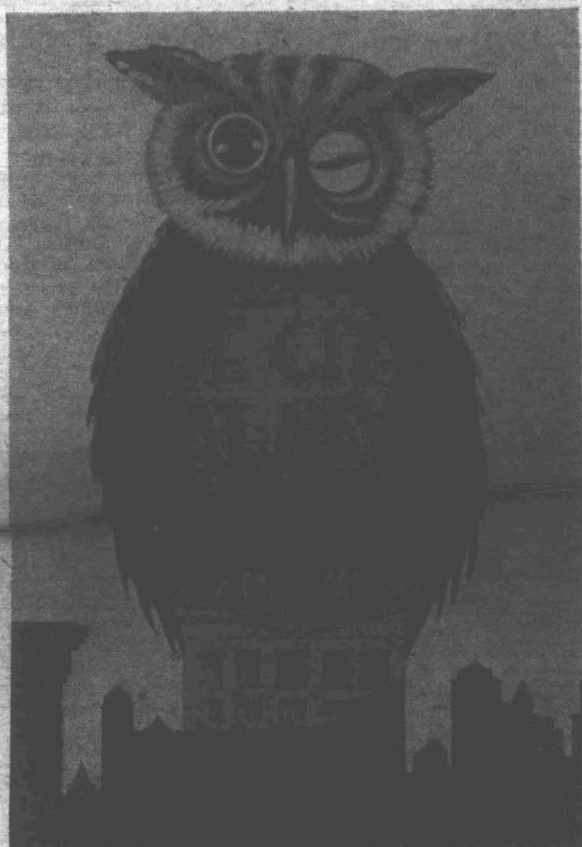


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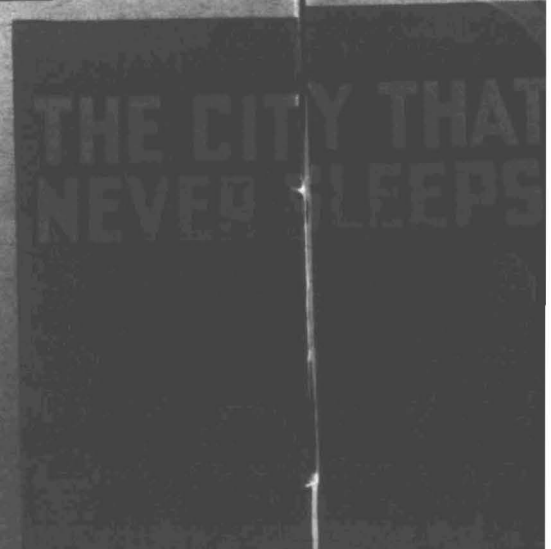
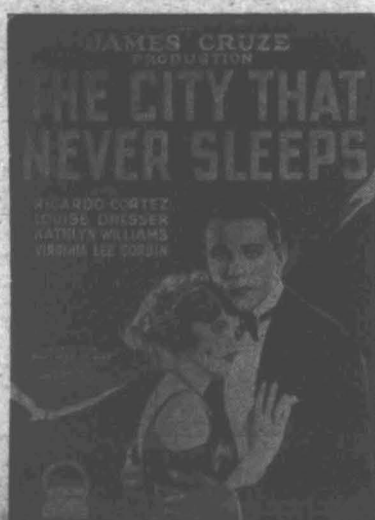
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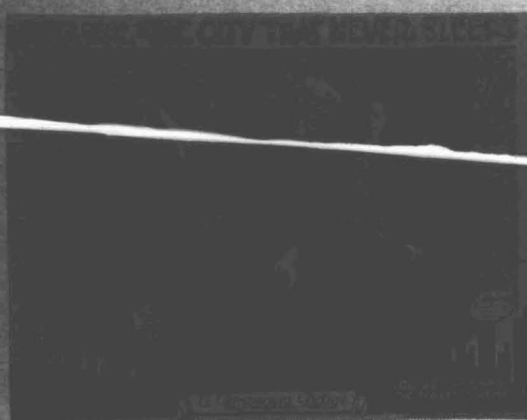
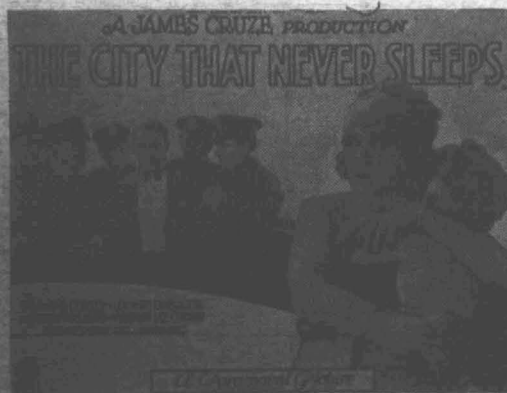
e's "The City That Never Sleeps" ER THAT PACKS THE PUNCH

th Running, It's Worth Advertising"



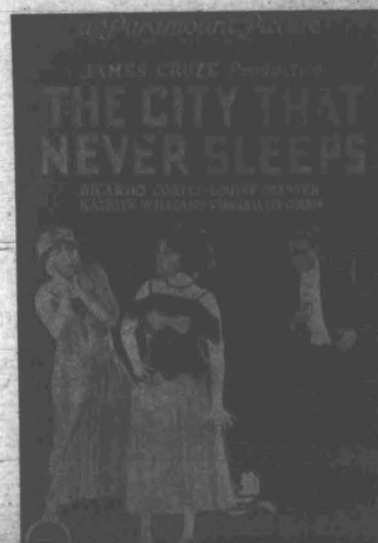
It's Colored INSERT CARD

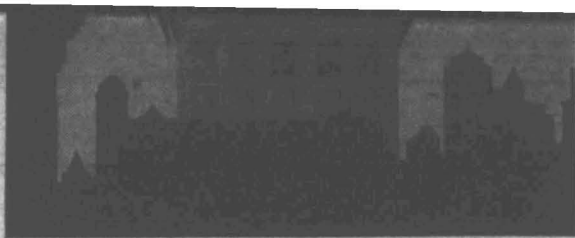
Inserts cards are the handy men
of the poster family—you'll
find a dozen different uses
for them. And they're cheap!



EIGHT COLORED LOBBY CARDS (EACH 11" x 14")

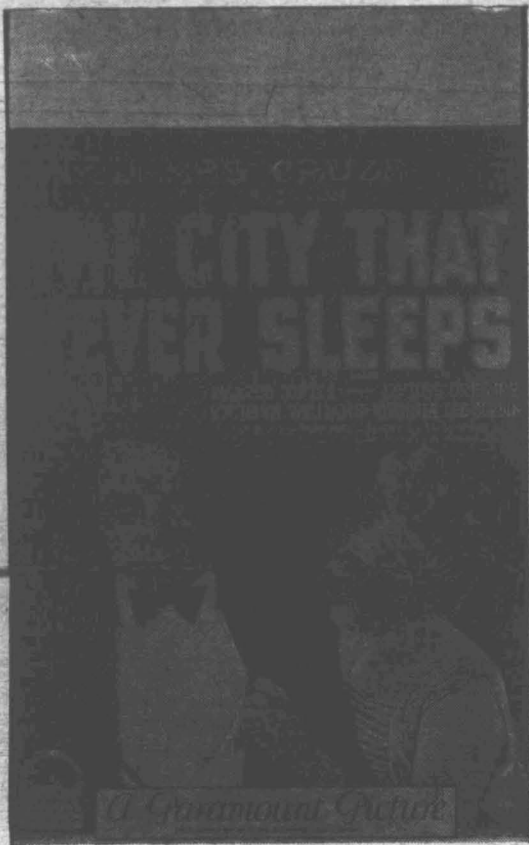
Put the picture over the top by
putting posters over the town.
Here are real business-getters!



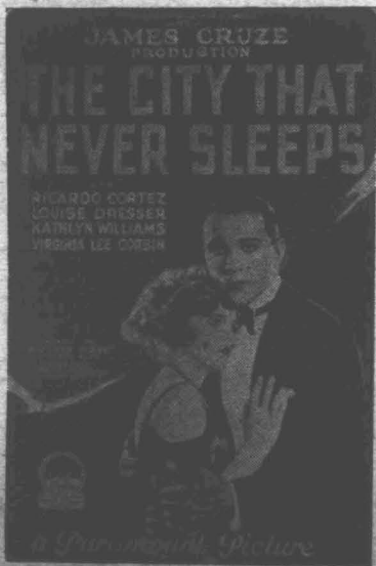


Back page blank for
theatre name, dates, etc.

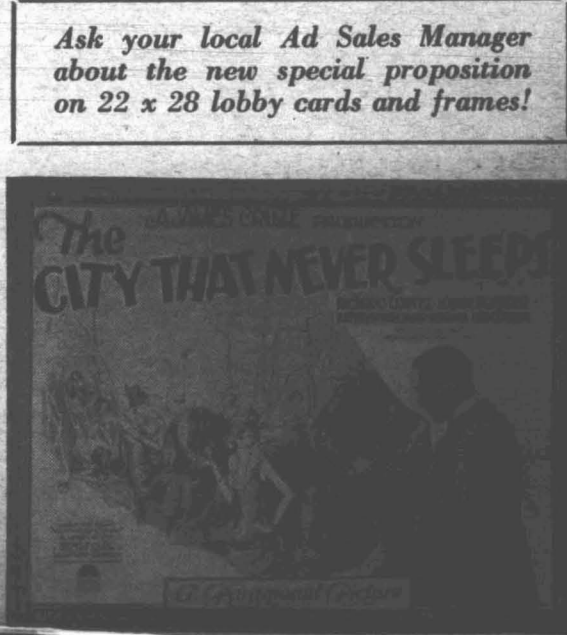
Samples at exchanges.



Window Card



One Sheet Poster 1A



Colored Lobby Card (22" x 28")



Three Sheet Poster 3A



Twenty-four Sheet

Advertising Price List

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One Sheet (1A and 1B).....	.15
Three Sheet (3A and 3B).....	.45
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PHOTOS FOR YOUR LOBBY

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11 x 14 Set of Eight (Colored).....	.60

FOR NEWSPAPER ADS—ADVERTISING CUTS.

One Column35
Two Column65
Supplementary (two column)20

MATS, ADVERTISING, PRODUCTION, ETC.

One Column65
Two Column19
Two Column Supplementary.....	.10
Three Column15
Four Column (Adv. Only)25

FOR GENERAL EXPLOITATION

GILT-EDGED FRAMES (Size 17 x 43 in.).....	1.50
Insert Cards (14 x 36 in. to fit above).....	.25
Herald, per thousand.....	3.00
Window Card07
Announcement Slide15
Publicity Photos10

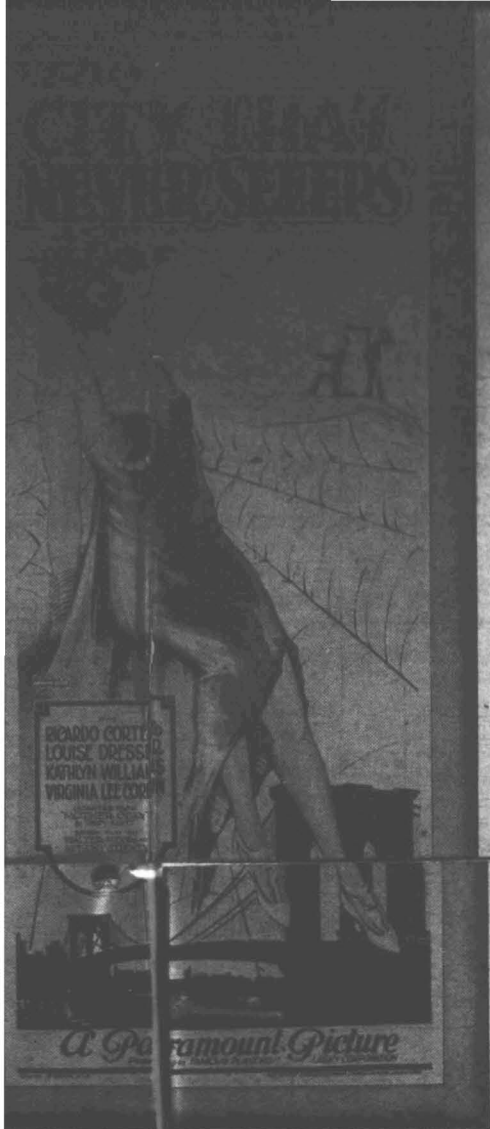
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PRESS BOOKS AND MUSIC CUES ARE GRATIS.

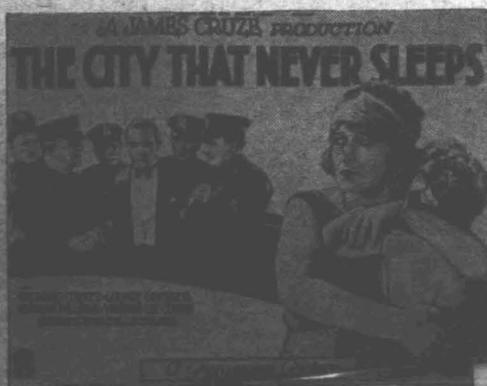
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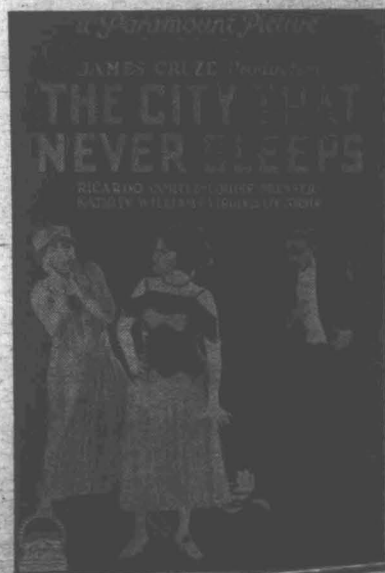


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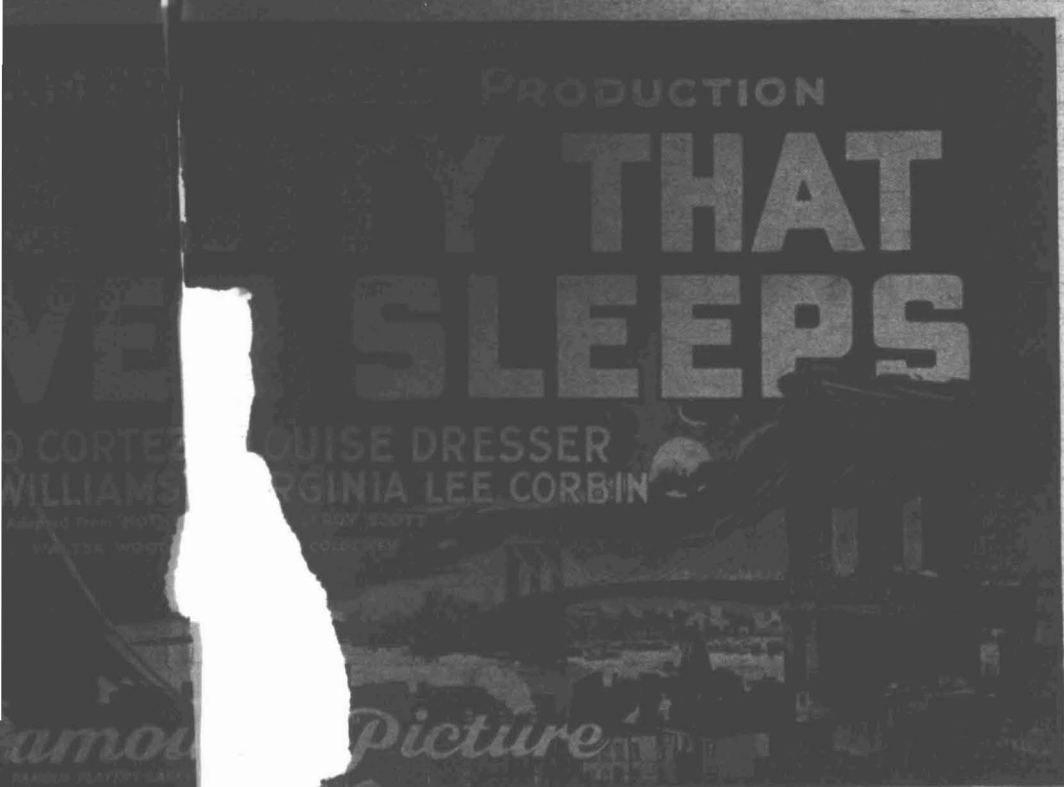
Put the picture over the top by putting posters over the town. Here are real business-getters!



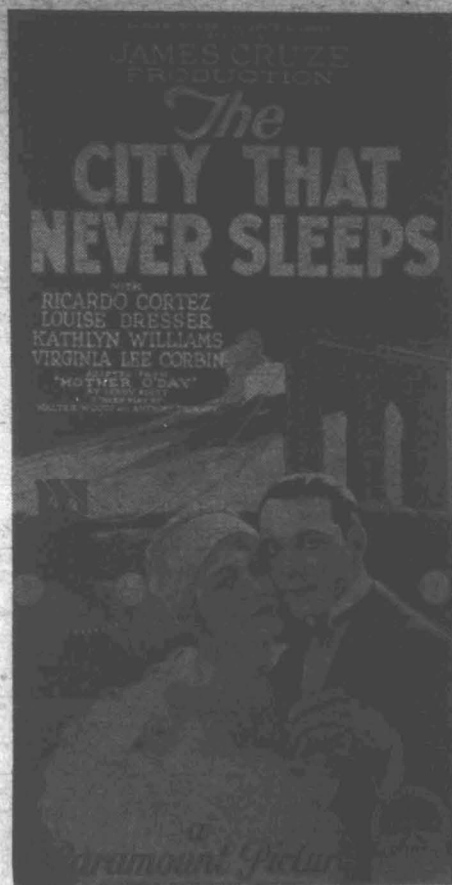
Announcement Slide



One Sheet Poster 1B



Twenty-four Sheet Poster 24A



Three Sheet Poster 3B

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